RE:FORMATION

Tyler Bohm
Karen Fitzgerald
Marc Dessauvage
William Nelson
Hayoung Lee
MJ Tyson

Materials and forms can be altered and configured to extend their physical properties and subjective significance. RE:FORMATION is a group exhibition of six artists whose re-formation of materials and iconography is central to their art.

From animated lifesize figures, to fields of fluid golden paint, to stratification of the accumulated past—each artists work makes formal connections between material, technique and cognition.

Tyler Bohm's works suggest hypothetical trajectories that weave science fiction and science fact to reflect on developments in an era of rapid technological change.Created using digital tools such as modeling software and a laser cutter, the works exhibit a precise machine aesthetic that mirrors the world of smart devices and digitally mediated experiences we increasingly inhabit.

Karen Fitzgerald uses the tondo form and precious metals in her paintings. The building up of thin layers produces a luminous, subtle, rich surface. The roundness of the work suggests a view beyond space and time toward a universal metaphysics – the immeasurable heavens that hold our sciences as well as our beliefs; unbound and unencumbered with duality.

Marc Dessauvage playfully re-interprets historical iconography through blobby forms, as a strategy to re-invent their shape and meaning. The blob, in its ever-changing shape, congeals across the scales of objects, figures, and architecture, prompting many interpretations regarding images that are otherwise narrowly defined. In effect all subject matter, scales, and interpretations are rendered ambiguous and ultimately equalized.

William Nelson uses humor and motion to bring his figures to life. His large painted freestanding figures can literally be animated with the flywheel mounted on the back of the works. The wheel moves a series of spur gears attached to the figure that results in a surprisingly organic motion. The heart of the work is the space around and between the figures, which includes the viewer, who is an active participant in the existence of the painting.

Hayoung Lee uses collected materials which hold her memories to make sculptural furniture. She carefully shapes and layers the materials as a record of her daily life, creating forms and

patterns resembling the strata and fossils found in nature. Everyday objects such as clothing, paper receipts, coffee grinds, plastic cups and bags become static moments that hold traces of her history.

MJ Tyson’s series of vessels explores the reincarnation of personal objects. Each vessel is made from objects left behind by the deceased residents of one home, and is named for the address of that home. These vessels are consolidations that memorialize the last lives of objects and the fleeting human lives that brought them together.